

R. WAGNER DER FLIEGENDE HOLLANDER

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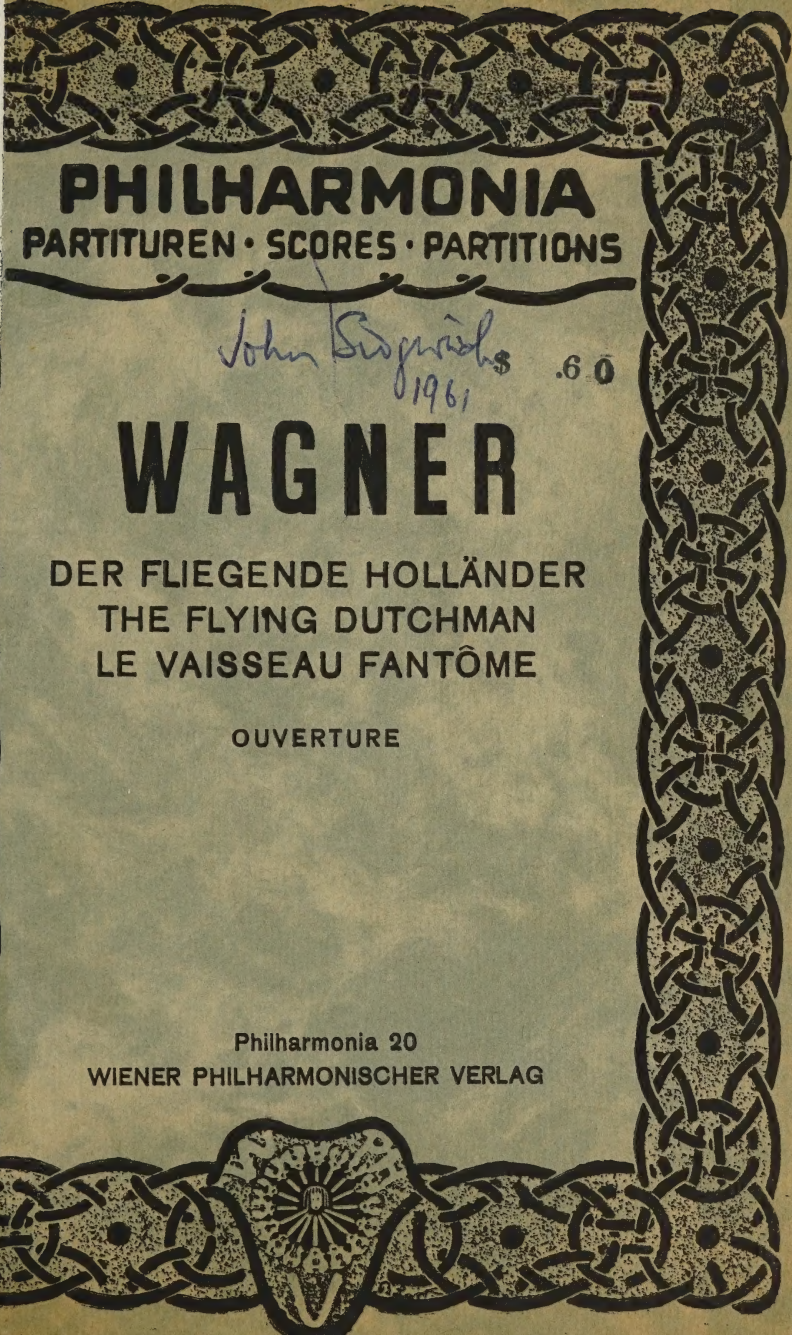
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WAGNER

DER FLIEGENDE HOLLÄNDER
THE FLYING DUTCHMAN
LE VAISSEAU FANTÔME

OUVERTURE

Philharmonia 20
WIENER PHILHARMONISCHER VERLAG





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Richard Wagner
1842

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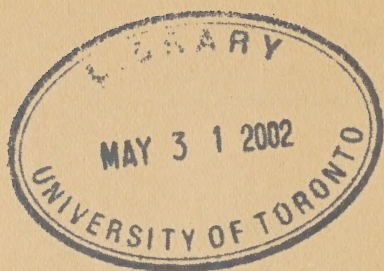
RICHARD WAGNER

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WIEN



Der erste Plan zur Dichtung des „*Fliegenden Holländer*“ entstammt, nach Wagners Mitteilung, einer stürmischen Seefahrt auf der Reise von Riga nach London im Sommer 1839. Anfangs 1842 wurde die Partitur in Paris vollendet. Dieses Werk bedeutet den ersten Schritt auf dem Wege zu dem von Wagner geschaffenen musikdramatischen Stil, die verschiedene Abkehr vom Stil der französischen „großen Oper“, dem der unter dem Einfluß Meyerbeers stehende „*Rienzi*“ noch durchaus gehuldt hatte.

Die Ouvertüre zum „*Fliegenden Holländer*“ ist in der Anlage der romantischen Opernouvertüre (Weber, Marschner) noch verwandt, jedoch außerordentlich frei, durchaus der poetischen Idee folgend gestaltet. Charakteristisch ist die (in der Ouvertüre zu „*Tannhäuser*“ und dem „*Meistersinger-Vorspiel*“ wiederkehrende) Gegenüberstellung zweier poetischer und musikalischer Hauptgedanken: hier Fluch und Erlösung, personifiziert in den Gestalten des Holländers und der Senta. Die Form könnte man als freie Ouvertüren- (Sonaten-) Form bezeichnen, bei der der Expositionsteil (T. 1—96) noch deutlich als solcher zu erkennen ist (der Hauptsatz aus dem Holländermotiv, T. 1 ff., der Seitensatz aus Sentas Erlösungsmelodie entwickelt), Durchführung, Reprise und Coda aber zu einer einzigen großangelegten Steigerung zusammengefaßt sind, die in die breite Apotheose des Erlösungsthemas (T. 330 ff., aus der Schlussszene der Oper herübergenommen) mündet.

Die erste Aufführung des „*Fliegenden Holländer*“ fand in Dresden am 2. Jänner 1843 statt.

According to Wagner's own statement, the libretto of "The Flying Dutchman" was inspired by impressions gathered by the master in the course of a stormy sea voyage from Riga to London, in the summer of 1839. The score of the opera was completed, at Paris, early in 1842. The work marks the first decisive step from the style of the French "grand opera", which predominated (strangely influenced by Meyerbeer) in Wagner's "Rienzi", to the new "music-dramatic" style which was distinctly Wagner's own.

While still akin in structure to the romantic operatic overture of a Weber or Marschner, yet the overture to "The Flying Dutchman" is exceedingly free in form and governed throughout by the poetic idea of the opera's plot. Its characteristic trait is the conflict (similar to that depicted in the overtures to "Tannhäuser" and "Meistersinger") between two opposing forces. In "The Flying Dutchman" these forces are represented by the Dutchman and Senta, illustrative of the hero's sinister fate and his subsequent redemption, respectively.

The form of this overture may be described as a freely modified Overture- (Sonata-) Form which is particularly, clearly noticeable in the Exposition portion (bars 1—96) where the principal section is developed from the theme of the Dutchman (bars 1 and foll.) while the subsidiary section is derived from Senta's theme of Redemption. Development, Recapitulation and Coda are welded into one single climax of great force, leading to a sweeping apotheosis of the Redemption theme (bars 330 and foll.) quoted from the closing scene of the opera.

The first performance of "The Flying Dutchman" took place in Dresden, on January 2, 1843.

Wagner lui-même raconte que la première conception du poème «le Vaisseau-fantôme» lui vint pendant une traversée orageuse de Riga à Londres en été 1839. Au commencement de l'an 1842 la partition fut achevée à Paris. Elle marque la naissance du style nouveau du drame musical, créé par Wagner qui renonçait décidément au style du «grand opéra» français, conçu sous l'influence de Meyerbeer qui domine encore dans «Rienzi».

L'ouverture du «Vaisseau-fantôme» ressemble encore dans sa disposition à l'ouverture d'opéra romantique (Weber, Marschner), mais elle est tout-à-fait conçue librement, suivant en tout l'idée poétique. L'opposition des deux principales idées poétiques et musicales (qui se retrouve dans l'ouverture du «Tannhäuser» et des «Maîtres-Chanteurs») est très caractéristique: ici, c'est la malédiction et la rédemption, personnifiées dans le Hollandais et Senta. On pourra désigner la forme comme forme d'ouverture (de sonate), la phrase d'exposition (ms. 1—96) s'y trouve encore parfaitement reconnaissable (la première idée développée du motif du Hollandais, ms. 1 l. s.) la seconde idée de la mélodie de la rédemption de Senta; développement, reprise et coda sont réunis dans une seule élévation largement et magnifiquement édifiée; l'apothéose brillante du thème de la rédemption (ms. 330 l. s.), pris de la fin de l'opéra, forme la fin.

La première représentation du «Vaisseau-fantôme» eut lieu le 2 janvier 1843 à Dresde.

Abkürzungen	Abbreviations	Abréviations	Abbreviazione	
Kl. Fl.	Kleine Flöte	Piccolo	Petite Flûte	Ottavino
Gr. Fl.	Große Flöte	Flute	Grande Flûte	Flauto
Hb.	Hoboe	Oboe	Hautbois	Oboe
Kl.	Klarinette	Clarinet	Clarinette	Clarinetto
Fg.	Fagott	Bassoon	Basson	Fagotto
Vh.	Ventilhörner	Valve Horn	Cor à pistons	Corno a cilindri
Wh.	Waldhörner	Horn	Cor d'harmonie	Corno da caccia
Tr.	Trompete	Trumpet	Trompette	Tromba
Pos	Posaune	Trombone	Trombone	Trombone
Btb.	Baßtuba	Baß Tuba	Tuba basse	Tuba di basso
Pk.	Pauke	Kettle drum	Timbale	Timpani
Tr.	Triangel	Triangle	Triangle	Triangolo
Bck.	Becken	Cymbal	Cymbale	Piatti
Tb.	Tamburin	Tambourine	Tambour de Basque	Tamburino
Gr. Tr.	Große Trommel	Big drum	Grande caisse	Gran Cassa
Vl.	Violine	Violin	Violon	Violino
Br.	Bratsche	Viola	Alto	Viola
Vc.	Violoncello	Violoncello	Violoncelle	Violoncello
Kb.	Kontrabaß	Double bass	Contrebasse	Contrabasso

Forest Studios - Maine Aug 6 1961

DER FLIEGENDE HOLLÄNDER
THE FLYING DUTCHMAN / LE VAISSEAU FANTÔME

1

OUVERTURE

Richard Wagner
(1813 - 1883)

2

Allegro con brio ($\text{♩} = 72$)

5

- 1 kleine Flöte
2 große Flöten
2 Hoboen
Englisch Horn
2 Klarinetten in B
2 Fagotte
1. 2. in F
4 Hörner
3. 4. in D
2 Trompeten in F
3 Posaunen
Tuba
Pauken in D A

Harfe

The musical score is written for a full orchestra. The woodwind section includes 1 piccolo flute, 2 flutes, 2 oboes, English horn, 2 clarinets in B, 2 bassoons, 1. 2. in F, 4 horns (3. 4. in D), 2 trumpets in F, 3 euphoniums, tuba, and drums in D and A. The string section includes harp, 1. violins, 2. violins, violas, violoncello, and double basses. The score is in 4/4 time and begins with a key signature of one flat (B-flat). The tempo is Allegro con brio ($\text{♩} = 72$). The score is marked with dynamics such as *f* (forte), *p* (piano), *molto marc.* (molto marcato), and *sempre più f* (sempre più forte). The score is divided into measures, with a measure number 5 indicated at the top right and bottom right. The score is published by Wiener Philharmonischer Verlag No 20.

5

gr. Fl. *molto cresc.*

Hb. *molto cresc.*

Kl. in B *molto cresc.*

Fg. *a 2* *molto cresc.*

in F *a 2*

Hr. *a 2*

in D

Pos. *f molto marcato*

Tb. *f molto marcato*

Pk. *cresc.*

VI. I *molto cresc.*

VI. II *molto cresc.*

Br. *molto cresc.*

Vlc. *molto cresc.*

Kb. *molto cresc.*

10

A

Kl. Fl.

gr. Fl.

Hb.

Kl. in B

Fg.

Hr. in F

Hr. in D

Tr. in F

Pos.

Tb.

Pk.

Vl. I

Vl. II

Br.

Vlc.

Kb.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, each representing a different instrument or section. The instruments listed on the left include:

- kl. Fl. (Clarinet in F)
- gr. Fl. (Clarinet in G)
- Hb. (Horn)
- Kl. in B (Clarinet in B)
- Eg. (Euphonium)
- in F (Trumpet in F)
- Hr. (Horn)
- in D (Trumpet in D)
- Tr. in F (Trumpet in F)
- Pos. (Posaune)
- Tb. (Tuba)
- Pk. (Percussion)
- Vi. I (Violin I)
- Vi. II (Violin II)
- Br. (Bassoon)
- Vlc. u Kb. (Violoncello and Kontrabaß)

The score is written in a major key with a 2/4 time signature. The music is characterized by a strong rhythmic pattern, with many notes beamed together. The dynamic markings are prominent, including *ff* (fortissimo) and *f* (forte). The page is numbered 10 in the bottom right corner.

20

kl. Fl.

gr. Fl.

Hb.

Kl. in B

Fg.

in F

Hr.

in D

Tr. in F

Pos.

Tb.

Pk.

Vl. I

Vl. II

Br.

Vlc.

Kb.

20

25

30

35

kl. Fl. *ff*

gr. Fl. *ff*

Hb. *ff*

Kl. in B *ff*

Fg. *ff*

in F *ff*

Hr. *ff*

in D *ff*

Tr. in F *ff*

Pos. *ff*

Tb. *ff*

Pk. *ff*

VI. I *ff stacc.*

VI. II *ff stacc.*

Br. *stacc.*

Vlc. u Kb. *30 stacc.*

35

gr. Fl. *a 2* *b $\flat$* *b $\flat$* *40*

Hb.

Kl. in B *dim.*

Fg. *dim.* *più dim.*

in F *dim.* *più dim.*

Hr. *in A*

in D *dim.*

Tr. in F

Pos. *a 3* *dim.*

Tb. *dim.* *p*

Pk. *dim.* *tr*

VI. I *dim.* *p*

VI. II *dim.* *p*

Br. *dim.* *g $\sharp$ t.* *p*

Vlc. *dim.* *- più dim.*

Kb. *dim.* *- più dim.*

40

Handwritten circled 'C' above the first measure of the Horn in B staff.

Handwritten circled 'C' above the first measure of the Violin II staff.

Handwritten '45' and '50' below the measures.

Handwritten double bar line below the measures.

Handwritten 'a 2' above the Horn in B staff, measures 45-50.

Handwritten 'a 2' above the Horn in A staff, measures 45-50.

Handwritten 'p' (piano) above the Horn in B staff, measures 45-50.

Handwritten 'p' (piano) above the Horn in A staff, measures 45-50.

Handwritten 'piu p' (piano) above the Bassoon staff, measures 45-50.

Handwritten 'tr' (trill) above the Piccolo staff, measures 45-50.

Handwritten 'sempre piu p' (piano) above the Piccolo staff, measures 45-50.

Handwritten 'p' (piano) above the Bassoon staff, measures 45-50.

Handwritten 'p' (piano) above the Violoncello staff, measures 45-50.

Handwritten 'p' (piano) above the Double Bass staff, measures 45-50.

Handwritten '55' and '60' below the measures.

Handwritten 'tr' (trill) above the Piccolo staff, measures 55-60.

Handwritten 'pp' (pianissimo) above the Piccolo staff, measures 55-60.

Handwritten 'p' (piano) above the Bassoon staff, measures 55-60.

Handwritten 'pizz.' (pizzicato) above the Violoncello staff, measures 55-60.

Handwritten 'pp' (pianissimo) above the Violoncello staff, measures 55-60.

Handwritten 'pizz.' (pizzicato) above the Double Bass staff, measures 55-60.

Handwritten 'pp' (pianissimo) above the Double Bass staff, measures 55-60.

2

Handwritten musical score for "L'Espresso" by Debussy, measures 65-70. The score is for a full orchestra and includes parts for strings, woodwinds, and brass. The tempo markings are Andante, ritard., and a tempo. The score is handwritten on aged paper with various annotations and corrections.

Measures 65-70. Tempo markings: Andante, ritard., a tempo, ritard. Instrument parts: gr. Fl., Hb., E. H., Kl. in B, Fg., in F, Hrn., in A. Dynamics: p dolce, p, p dolce, p. The score includes various musical notations such as notes, rests, and slurs.

gr. Fl.

Hb.

E.H.

Kl. in B

Fg.

a tempo

pp

p

pp

p marcato

75

E.H. *poco cresc.* - - - - - *dimin.*

in F *a 2* *poco cresc.* - - - - - *dimin.*

Hrn. *a 2* *poco cresc.* - - - - - *dimin.*

in A *poco cresc.* - - - - - *dimin.*

Pos. *poco cresc.* - - - - - *dimin.* 85 *più p*

=

E.H. *pp* *accel.*

Fg. *1.* *p*

in F *a 2* *più p*

Hrn. *a 2* *più p* in D

in A *più p* *p* *più p*

Pos. *pp* *pp* *f*

Tb. *pp* *f*

Pk. *pp* *p molto cresc.* *accel.*

Vl.I *f*

Vl.II *f*

Br. *f*

Vlc. *f*

Kb. *f*

B 90 95 **F**



Tempo I

100

1. 2.

gr. Fl.

Hb.

Kl. in B

Fg.

in F

Hrn.

Tr. in F

Pos.

Tb.

Pk.

F

Tempo I

Vi. I

Vi. II

Br.

Vlc.

Kb.

1. 105

gr. Fl. *dimin.* *p*

Hb. *dimin.* *p* *cresc.* *f* *p* *f*

Kl. in B *dimin.* *p cresc.* *f* *p* *f*

Fg. *dimin.* *p* *cresc.* *f* *p* *f*

in F *dimin.* *p cresc.* *f* *p* *f*

Hrn. in D *dimin.* *p* *f* *p* *f*

Tr. in F *a 2* *p cresc.* *f*

Pos. *p cresc.* *f*

Tb. *p cresc.* *f*

Pk. *f*

VI. I *dimin.* *p* *f* *p* *cresc.* *f*

VI. II *dimin.* *p* *cresc.* *f p* *cresc.* *f*

Br. *dimin.* *p* *cresc.* *f p* *cresc.* *f*

Vlc. *dimin.* *p* *cresc.* *f p* *cresc.* *f*

Kb. *dimin.* *p* *f* 105 *f*

110

G

115

kl. Fl. *p cresc.* *ff*

gr. Fl. *p cresc.* *ff*

Hb. *p cresc.* *ff*

Kl. in B *p cresc.* *ff*

Fg. *p cresc.* *ff*

in F *a 2* *p cresc.* *ff*

Hrn. *a 2* *p cresc.* *ff*

in D *p cresc.* *ff*

Tr. in F *f*

Pos. *f*

Tb. *f*

VI. I *p cresc.* *f*

VI. II *p cresc.* *f*

Br. *div.* *p cresc.* *ff*

Vlc. *p cresc.* *f*

Kb. *p cresc.* *ff*

115

Kl. Fl. *p cresc.*
 gr. Fl. *p cresc.*
 Hb. *p cresc.*
 Kl. in B *p cresc.*
 Fg. *p cresc.*
 in F *p cresc.*
 Hrn. in D *p cresc.*
 Vl. I *f p cresc.*
 Vl. II *f p cresc.*
 Br. *ff p cresc.*
 Vlc. *p cresc.*
 Kb. *p cresc.*

120 accel. 125

Kl. Fl. *ff* *p cresc.*

gr. Fl. *ff* *p cresc.*

Hb. *ff* *p cresc.*

Kl. in B *ff* *p cresc.*

Fg. *ff* *p cresc.*

in F *ff* *p cresc.*

Hrn *a 2* *p cresc.*

in D *ff* *p cresc.*

Tb. *watch tuning* *p cresc.*

accel. trom.

Vl. I *f* *ff* *p cresc.*

Vl. II *f* *ff* *p cresc.*

Br. *f* *ff* *p cresc.*

Vlc. *f* *ff* *p cresc.*

Kb. *ff* *p cresc.*

120 125

Molto animato

130

kl. Fl.

gr. Fl.

Hb.

Kl.
in B

Fg.

in F

Hrn.

in D

Tr.
in F

Pos.

Tb.

Pk.

Vl. I

Vl. II

Br.

Vlc.
u. Kb.

Molto animato

130

W. Ph. V. 20

[illegible]

KL.Fl. *ff*

gr.Fl. *ff*

Hr. *ff*

Kl. in B *ff*

Fg. *ff*

in F *ff*

Hrn. *ff*

in D *ff*

Tr. in F *ff*

Pos. *ff*

Tb. *ff*

Pk. *ff*

Vl. I *ff*

Vl. II *ff*

Br. *ff*

Vl. u. Kb. *ff*

140

W. Ph.V. 20

Detailed description: This is a page of a musical score, page 20, numbered 140. It contains staves for various instruments: KL.Fl., gr.Fl., Hr., Kl. in B, Fg., in F, Hrn., in D, Tr. in F, Pos., Tb., Pk., Vl. I, Vl. II, Br., and Vl. u. Kb. The score is written in G major (one sharp) and 2/4 time. Measures 140, 141, and 142 are shown. The woodwinds and strings are marked *ff* (fortissimo). The brass instruments (Hr., Tr., Pos., Tb., Pk.) have additional markings: Hr. has *a 2*, Tr. has *a 2*, Pos. has *a 3*, and Pk. has *tr* (trill) in measure 141. The strings (Vl. I, Vl. II, Br., Vl. u. Kb.) play a rhythmic pattern of eighth and sixteenth notes. The woodwinds (KL.Fl., gr.Fl., in F, Hrn., in D) play a melodic line with some rests. The brass instruments play a melodic line with some rests. The score is written in a standard musical notation with clefs, key signatures, and dynamic markings.

[illegible]

Kl. in B *a 2* *p molto espressivo*

Fg. *a 2* *p molto espressivo*

in F *p*

Hrn. *3. p*

in D *p*

VI. I *p*

VI. II *p*

Br. *p*

Vlc. *p*

150

Hb. *1.* *p molto espressivo* *cresc.*

Kl. in B *a 2* *cresc.*

Fg. *a 2* *cresc.*

in F *cresc. poco a poco*

Hrn. *3.* *cresc. poco a poco*

in D *cresc. poco a poco*

VI. I *cresc. poco a poco*

VI. II *p*

Br. *p*

Vlc. *cresc.*

155

1.

Hb. *a 2* *f* *sempre più f*

Kl. *a 2* *f* *sempre più f*

in B *a 2* *f* *sempre più f*

Fg. *f* *sempre più f*

in F

Hrn. 3.

in D

Vi. I

Vi. II

Br. *cresc.*

Vlc. *cresc.*

1. *a 2*

Hb. *a 2* *f* *più f*

Kl. *a 2* *f* *più f*

in B *a 2* *f* *più f*

Fg. *a 2* *f* *più f*

in F

Hrn. 3. *più f*

in D *più f*

Vi. I

Vi. II

Br.

Vlc.

Kb. *mf* *cresc.*

160



gr.Fl. 165 a 2 *ff* 170

Hb. a 2 *ff*

Kl. in B a 2 *ff*

Fg. a 2 *ff*

in F a 2 *f* *pin f*

Hrn. a 2 *ff*

in D a 2 *ff*

Tr. in F 1. *mf* *pin f* *ff*

Pos. 1. *mf* *pin f* *ff*

Vi.I *f* *ff*

Vi.II *f* *ff*

Br. *f*

Vlc. u. Kb. *f*

165 *p* 170

This is a page from a musical score, likely for a symphony, featuring various instruments. The instruments listed on the left are: Fl. (Flute), Hb. (Horn), Kl. in B (Clarinet in B), Fg. (Bassoon), Hrn in F (Horn in F), Tr. in F (Trumpet in F), Pos. (Posaune/Trombone), Tb. (Tuba), Pk. in C u. F (Percussion in C and F), Vl. I (Violin I), Vl. II (Violin II), Br. (Viola), Vcl. (Cello), and Kb. (Double Bass). The score includes dynamic markings such as *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). A rehearsal mark "175" is present at the bottom of the page. The music is written in a major key with a 2/4 time signature.

W. Ph.V. 20

Musical score for the first system of "The Song of the Sea". The score is written for a large orchestra and includes the following parts:

- Hb.** (Horn in B-flat): Treble clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Kl. in B** (Clarinet in B-flat): Treble clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Fg.** (Flute): Treble clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- in F** (Horn in F): Treble clef, key of F major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Hrn. in F** (Horn in F): Treble clef, key of F major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Pos.** (Poson): Treble clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Tb.** (Tuba): Bass clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Pk.** (Percussion): Bass clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Vi. I** (Violin I): Treble clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Vi. II** (Violin II): Treble clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Br.** (Bassoon): Bass clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Vlc.** (Violoncello): Bass clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.
- Kb.** (Kontabass): Bass clef, key of B-flat major. Features a melodic line with a trill marked "a 2" and a dynamic of *f*.

 The score is written in 4/4 time and includes a tempo marking of "Allegro". The first system ends with a measure marked "180".

④

185

Hb.

Kl.
in B

Fg.

in F

Hrn.
in F

Pos.

Tb.

Pk.

Vl. I

Vl. II

Br.

Vlc.

Kb.

185

gr.Fl. *a 2* *f* *più f* 190

Hb. *f* *più f*

Kl. in B *f* *più f*

Fg. *f* *più f*

in F *a 2* *più f*

Hrn. *a 2* *più f*

in F *più f*

Pos. *f* *più f*

Tb. *f* *più f*

Pk. *tr* *ff cresc.*

VI.I *f* *più f*

VI.II *f* *più f*

Br. *f* *più f*

Vlc. *f* *più f*

Kb. *f* *più f* 190

11

kl.Fl. *ff*

gr.Fl. *ff*

Hb. *ff*

Kl. in B *ff* *tr* *dim.* *tr*

Fg. *a 2* *ff* *dim.*

in F *a 2* *ff* *dim.*

Hrn. in F *ff* *dim.*

Tr. in F *a 2* *ff* *dim.*

Pos. *ff*

Tb. *ff*

Pk. *ff*

Vl.I *ff* *pizz.*

Vl.II *ff* *dim.*

Br. *ff*

Vlc. *ff* *pizz.* *dim.*

Kb. *ff*

195 200

gr.Fl. *p dolce*

Hb. *p dolce*

Kl. in B *tr* *più p* *p dolce*

Fg. *più p* *p dolce* *a2*

in F *più p* *p dolce*

Hrn. *più p* *p dolce* *a2*

in F *più p* *p dolce*

Tr. in F *p dolce*

Vi.I *più p* *F* *205*

M

gr.Fl. *1.*

Hb. *3*

Kl. in B *a2* *3*

Fg. *3*

in F *a2*

Hrn. *a2*

in F *3*

Tr. in F *3*

Fos. *3.* *p*

210

gr.Fl. *a 2* *tr* *cresc.*

Hb. *tr* *cresc.*

Kl. in B *tr* *cresc.*

Fg. *a 2* *cresc.*

in F *tr* *cresc.*

Hrn. *tr* *cresc.*

in F *tr* *cresc.*

Tr. in F *tr* *cresc.*

Pos. *tr* *cresc.*

Pk. *tr* *p* *cresc.*

Vi.II *p* *cresc.*

Br. *p* *cresc.*

210

kl.Fl. *a 2* *piu f* *f* *a 2*

gr.Fl. *piu f* *f*

Hb. *piu f* *f*

Kl. in B *a 2* *piu f* *f*

Fg. *piu f* *f*

in F *a 2* *piu f* *f* *a 2*

Hrn. *a 2* *piu f* *f*

in F *piu f* *f* *a 2*

Tr. in F *piu f* *f*

Pos. *piu f* *f*

Tb. *f*

Pk. *tr* *f*

Vl.I *arco* *p cresc.* *f*

Vl.II *f*

Br. *f*

Vlc. *arco* *p cresc.* *f*

Kb. *f*

215 *p cresc.* *f*

W. Ph. V. 20

kl. Fl. *f*

gr. Fl. *f* *a2*

Hb. *f*

Kl. in B *f*

Fg. *f* *a2*

Hrn. in F *f*

Tr. in F *f* *a2*

Pos. *f*

Tb. *f*

Pk. *f*

Vl. I *f*

Vl. II *f*

Br. *f*

Vlc. *f*

Kb. *f*

gr. Fl. *a 2*
 Hb. *p a 2*
 Kl. in B *1. p*
 Fg. *p*
 in F
 Hrn. *a 2*
 in F *4. p*
 Tr. in F *a 2*
 Pos. *1. 3. pp*
 Tb. *pp*
 Vl. I *f*
 Vl. II *f pp*
 Br. *f pp*
 Vlc. *f*

The score is for measures 225-228. The key signature has two flats (B-flat and E-flat). The woodwinds (Gr. Fl., Hb., Kl. in B, Fg., in F, Hrn., in F, Tr. in F, Pos., Tb.) play various melodic and harmonic lines, often marked with *a 2* (second altissimo) or *1.* (first). The brass (Vl. I, Vl. II, Br., Vlc.) play a rhythmic pattern of eighth notes, marked *f* (forte) and *pp* (pianissimo). The strings (Vl. I, Vl. II, Br., Vlc.) play a rhythmic pattern of eighth notes, marked *f* (forte) and *pp* (pianissimo).

kl.Fl. *f*

gr.Fl. *f*

Hb. *f*

Kl. in B *f*

Fg. *f*

Hrn. in F *f*

Tr. in F *f*

Pos. *f*

Tb. *f*

VI.I *cresc.* *f* *trem.*

VI.II *cresc.* *f*

Br. *cresc.* *f* *get. trem.*

Vlc. *cresc.* *f*

Kb. *f*

kl. Fl.

gr. Fl.

Hb.

Kl. in B

Fg.

in F

Hrn.

in F

Tr.

in F

Pos.

Tb.

Vl. I

Vl. II

Br.

Vlc.

Kb.

più f

a2

ff

get.

235

kl.Fl. *ff*
 gr.Fl. *ff*
 Hb. *ff*
 Kl. in B *ff*
 Fg. *ff*
 in F *ff*
 Hrn. *ff*
 in F *ff*
 Tr. in F *ff*
 Pos. *ff*
 Tb. *ff*
 Pk. *ff*
 V.I. *ff*
 V.II *ff*
 Br. *ff*
 Vlc. *ff*
 Kb. *ff*

molto marcato
molto marcato

235

G

(P)

240

kl.Fl.

gr.Fl.

Hb.

Kl.
in B

Fg.

in F

Hrn.

in F

Tr.
in F

Pos.

Tb.

Pk.

in Du. A

VI.I

VI.II

Br.

Vlc.

Kb.

240

a²

f

marcato

1.2. a²

3.

trom.

mf

mf

Hb. *a 2*
 Kl. *a 2*
 in B *a 2*
 Fg. *a 2*
 in F *a 2*
 Hrn. *a 2*
 in F *f marcato*
 Pos. *f*
 Vl. I *f*
 Vl. II *f*
 Br. *f*
 Vlc. *f* *mf*

245

Hb. *a 2*
 Kl. *piu f*
 in B *piu f*
 Fg. *a 2*
 Hrn. *1. 2. 3. 2*
 in F *piu f*
 Pos. *f*
 Vl. I *f*
 Vl. II *f*
 Br. *f*
 Vlc. *f*

250

Kl.Fl. *f*
 gr.Fl. *a 2* *f*
 Hb. *mf* *piu f* *f*
 Kl. in B *mf* *piu f* *f*
 Fg. *a 2* *mf* *piu f* *f*
 in F *a 2* *mf* *f*
 Hr. *a 2* *mf* *f*
 in F *mf* *f*
 Tr. in F *mf* *cresc.* *2, 3.* *f*
 Pos. *f*
 Tb. *f*
 Vl.I *p* *cresc.* *f non legato*
 Vl.II *p* *cresc.* *f non legato*
 Br. *p* *cresc.* *f non legato*
 Vcl. *p* *cresc.* *f non legato*
 Kb. *p* *cresc.* *f non legato*

255

kl. Fl. *p cresc.*

gr. Fl. *p cresc.*

Hb. *mf cresc.* *p cresc.*

Kl. in B *mf cresc.* *p cresc.*

Fg. *mf cresc.* *p cresc.*

in F *a 2* *mf cresc.* *p cresc.*

Hrn. *a 2* *mf cresc.* *p cresc.* in D

Tr. in F *mf* *cresc.*

Pos. *mf*

Tb. *p*

VI. I *mf cresc.* *p cresc.*

VI. II *mf cresc.* *p cresc.*

Br. *mf cresc.* *p cresc.*

Vlc. *mf cresc.* *p*

Kb. *mf cresc.* *p*

255

260

Kl. Fl.

gr. Fl.

Hb.

Kl. in B

Fg.

Hrn. in F

Pos.

Tb.

Vl. I

Vl. II

Br.

Vcl.

U. Kb.

f

dim.

p

cresc.

mf marcato

molto espress.

get.

cresc.

f

dim.

p

cresc.

260

This image shows a page from a musical score, likely for a symphony. The score is written for various instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Kl. Fl. (Clarinet in F), gr. Fl. (Glockenspiel), Hb. (Horn in B), Kl. in B (Clarinet in B), Fg. (Fagott), Hr. in F (Horn in F), Pos. (Posaune), V.I. (Viola I), V.II (Viola II), Br. (Brass), Vlc. (Violoncello), and Kb. (Kontrabaß). The score includes dynamic markings such as *f* (forte), *dim.* (diminuendo), and *mf marcato* (mezzo-forte marcato). A circled note is visible in the Pos. part, and a circled note is visible in the Vlc. part. The score is written in a single system, with measures 1 and 2 indicated at the beginning of the Hr. in F part.

W. Ph.V. 20

kl.Fl. *più f*

gr.Fl. *più f*

Hb. *più f*

Kl. in B *più f*

Fg. *più f*

in F 1. *poco f*

Hrn. in D 2. *poco f*

in D 4. *poco f*

Tr. in F 1. *poco f*

Pos. *mf*

Tb. *mf*

VI.I *più f*

VI.II *più f*

Br. *più f*

Vlc. *più f*

Kb. *più f*

Kl. Fl. *p* *f*

gr. Fl. *p* *f*

Hb. *p* *f*

Kl. in B *p* *f*

Fg. *p* *f*

in F *p* *f*

Hrn. *p* *f*

in D *p* *f*

Tr. in F *p* *f*

Pos. *f*

Tb. *f*

Vl. I *mp* *f*

Vl. II *mp* *f*

Br. *pp* *f*

Vlc. *pp* *f*

Kb. *mp* *f*

275

kl.Fl.

gr.Fl.

Hb.

Kl.
in B

Fg.

in F
Hrn.

in D

Tr.
in F

Tb.

Vl.I

Vl.II

Br.

Vlc.

Kb.

p

pp

pp

pp

pp

pp

pp

275

String.

280

gr. Fl.

String. a2

mf sempre *più f*

Hb.

mf sempre *più f*

Kl. in B

mf sempre *più f*

Fg.

mf sempre *più f*

Hrn. in F

mf sempre *più f*

Pos.

mf *sf* *sf*

Tb.

mf sempre *più f*

String.

VI.I

mf sempre *più f*

VI.II

mf sempre *più f*

Br.

mf sempre *più f*

Vlc.

mf sempre *più f*

Kb.

mf sempre *più f*

280

285

Hun poco ritenuto

a tempo

Kl. Fl. *ff* *dim.* *p* *cresc.*
 gr. Fl. *ff* *dim.* *p* *cresc.*
 Hb. *ff* *dim.* *p dolce*
 Kl. in B *ff* *dim.* *p*
 Fg. *ff* *dim.* *p*
 in F *ff* *dim.* *p dolce* *cresc.*
 Hrn. *ff* *dim.* *p*
 in D *ff* *dim.* *pp*
 Tr. in F *ff* *dim.* *p*
 Pos. *ff* *dim.* *p*
 Tb. *ff* *dim.* *p*
 Pk. *tr* *dim.* *piu p*

Hun poco ritenuto

a tempo

Vl. I *ff* *p*
 Vl. II *ff* *pp*
 Br. *ff* *p*
 Vlc. *ff* *p*
 Kb. *ff* *p*

285

W. Ph. V. 20

[illegible]

295

Kl. Fl.

gr. Fl.

Hb.

Kl. in B

Fg.

in F

Hrn.

in D

Tr. in F

Pos.

Tb.

Vl. I

Vl. II

Br.

Vlc.

Kb.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

295

ritenuto

a tempo

300

Handwritten annotations: *ritenuto* and *a tempo* are written above the first and second systems respectively. A circled number *12* and the word *etc* are written above the first system.

First System (Measures 1-4):

- kl.Fl.**: *ff*, *dim.*, *p*, *p dolce*
- gr.Fl.**: *ff*, *dim.*, *p*, *p dolce*
- Hb.**: *ff*, *dim.*, *p*, *p dolce*
- Kl. in B**: *ff*, *dim.*, *p*, *p dolce*
- Fg.**: *ff*, *dim.*, *p*, *p dolce*
- in F**: *ff*, *dim.*, *p*, *p dolce*
- Hrn.**: *ff*, *dim.*, *p*, *p dolce*
- in D**: *ff*, *dim.*, *p*, *p dolce*
- Tr. in F**: *ff*, *dim.*, *p*, *p dolce*
- Pos.**: *ff*, *dim.*, *p*, *p dolce*
- Tb.**: *ff*, *dim.*, *p*, *p dolce*
- Pk.**: *f*, *dim.*, *p più p*, *pp*

Second System (Measures 5-8):

- kl.Fl.**: *p*, *cresc.*
- gr.Fl.**: *p*, *cresc.*
- Hb.**: *pp*, *cresc.*
- Kl. in B**: *p*, *cresc.*
- Fg.**: *p*, *cresc.*
- in F**: *pp*, *cresc.*
- Hrn.**: *pp*, *cresc.*
- in D**: *pp*, *cresc.*
- Tr. in F**: *pp*, *cresc.*
- Pos.**: *pp*, *cresc.*
- Tb.**: *pp*, *cresc.*
- Pk.**: *pp*

Third System (Measures 9-12):

- VI.I**: *ff*, *a tempo*, *p*
- VI.II**: *ff*, *a tempo*, *pp*, *cresc.*
- Br.**: *ff*, *a tempo*, *pp*, *cresc.*
- Vlc.**: *ff*, *a tempo*, *pp*, *cresc.*
- Kb.**: *ff*, *a tempo*, *pp*, *cresc.*

Handwritten annotations: *ritenuto* is written above the third system. *a tempo* is written above the second system.

[illegible]

305 *a tempo*

gr. Fl. *p* *cresc.* *più cresc.*

Hb. *p* *cresc.* *mf*

Kl. in B *p* *cresc.* *più cresc.*

Fg. *a 2* *cresc.*

in F *p* *cresc.* *più cresc.*

Hrn. *p* *cresc.* *a 2*

in D *cresc.*

Tr. in F *p*

a tempo

Vl. II *p* *p cresc.* *più cresc.*

Br. *p* *p cresc.* *più cresc.*

Vlc. *p* *p cresc.* *più cresc.*

Kb. *p cresc.*

305

a tempo

kl.Fl. *ff* *dim.* *p* *p*

gr.Fl. *ff* *dim.* *p* *p*

Hb. *ff* *dim.* *p* *p*

Kl. in B *ff* *dim.* *p* *p*

Fg. *ff* *dim.* *pp* *p*

in F *ff* *dim.* *p* *p*

Hrn. in D *ff* *dim.* *p* *p*

Tr. in F *ff* *dim.* *p* *p*

Pos. *ff* *dim.* *p* *p*

Tb. *ff* *dim.* *p* *p*

Pk. *ff* *dim.* *p* *pp*

tr

ritenuto

VI.I *ff* *trem.* *p* *p*

VI.II *ff* *dim.* *trem.* *p* *p*

Br. *ff* *dim.* *p* *p*

Vlc. *ff* *dim.* *p* *p*

Kb. *ff* *dim.* *p* *p*

310

K^{pp}

shelt up heat

a tempo

315

gr. Fl. *cresc. poco a poco*

Hb. *cresc. poco a poco*

Kl. in B *cresc. poco a poco*

Fg. *cresc. poco a poco*

in F 2. *cresc. poco a poco*

Hrn. *cresc. poco a poco*

in D *cresc. poco a poco*

Tr. in F *a 2*

Pos. *f* 1. 2. *f*

Pk. *cresc.*

Vl. I *cresc. poco a poco*

Vl. II *cresc. poco a poco*

Br. *cresc. poco a poco*

Vlc. *cresc. poco a poco*

Kb. *cresc.*

315

kl. Fl. *f* *più f* *ff*

gr. Fl. *f* *più f* *ff*

Hb. *f* *più f* *ff* in C

Kl. in B *f* *più f* *ff*

Fg. *f* *più f* *ff* in G

in F *f* *più f* *ff*

Hrn. in D *f* *più f* *ff* in D

Tr. a 2 *marcato* *più f* *ff*

Pos. *marcato* *più f* *ff*

Tb. *f* *più f* *ff*

Pk. *f* *più f* *ff*

Vi. I *f* *più f* *ff*

Vi. II *f* *più f* *ff*

Br. *f* *più f* *ff*

Vlc. *f* *più f* *ff*

Kb. *f* *più f* *ff*

Vi. I

Vi. II

325

kl. Fl.

gr. Fl.

Hb.

Kl.
in C

Fg.

in G
Hrn.

in D

Tr.

in D

Pos.

Tb.

Pk.

Vi. I

Vi. II

Br.

Vlc.

Kb.

ff

330

W. Ph. V. 20

ff

335

kl. Fl.

gr. Fl.

Hb.

Kl.
in C

Fg.

in G
Hrn.

in D

Tr.
in D

Pos.

Tb.

Pk.

Vl. I

Vl. II

Br.

Vlc.

Kb.

cresc.

ff

sempre f

tr

p

ff

sempre f

335

kl. Fl.

gr. Fl.

Hb.

Kl.
in C

Fg.

in G
Hrn.

in D

Tr.
in D

Pos.

Tb.

Pk.

tr

VI. I

VI. II

Br.

Vlc.

Kb.

340

345

Kl. Fl.

gr. Fl.

Hb.

Kl. in C

Fg.

in G

Hrn.

in D

Tr. in D

Pos.

Tb.

Pk.

Hfe.

Vl. I

Vl. II

Br.

Vlc.

Kb.

345

350

gr. Fl.

Hb.

Kl. in C

Fg.

in G

Hrn.

in D

Hfe.

Vl. II

Vlc.

pizz.

p

dolce

1.

cresc.

p

dolce

3.

dolce

cresc.

cresc.

pizz.

p

350

1. a 2 355

gr. Fl. *f* *p*

Hb. *f* *p*

Kl. in C *f* *p*

Fg. *f* *p*

in G Hrn. *f* *p*

in D *f* *p*

Hfe. *f*

VI. I *f* *p dolce*

VI. II *f* *p* *cresc.*

Br. *f* *p* *cresc.*

Vlc. *f* *p dolce* *cresc.*

Kb. *f* *p dolce* *cresc.*

355

360

gr. Fl. *a 2* *f* *p* *crusc.* *f*

Hb. *f* *p* *crusc.* *f*

Kl. in C *f* *p* *crusc.* *f*

Fg. *a 2* *f* *p* *crusc.* *f*

in G *f* *p* *crusc.* *f*

Hr. *a 2* *f* *p* *crusc.* *f*

in D *f* *p* *crusc.* *f*

Tr. in D *f* *f*

Pos. *f* *p* *f*

Hfe. *f* *p* *f*

Vl. I *crusc.* *f* *p* *crusc.* *f*

Vl. II *f* *pizz.* *f* *arco* *f*

Br. *f* *p* *crusc.* *f*

Vlc. *f* *p* *crusc.* *f*

Kb. *f* *p* *crusc.* *f*

360

gr. Fl. *p* *f*

Hb. *p* *f* *p cresc.*

Kl. in C *p* *cresc.*

Fg. *a2* *p* *cresc.*

in G *p* *cresc.*

Hr. *p* *cresc.*

in D *p* *cresc.*

Pos. *p*

Tb. *p* *cresc.*

Hfe. *p* *cresc.*

Vl. I *p* *cresc.*

Vl. II *p* *cresc.*

Br. *p* *cresc.*

Vlc. u. Kb. *molto tenuto* *p* *cresc.*

365

gr.Fl.

Hb.

Kl.
in C

Fg.
a²

in G
Hr.

in D

Tr.
in D

Pos.

Tb.

Hfe.

Vi.I

Vi.II

Br.

Vlc.
u Kb.

crusc.

f *crusc.*

a²

1.

più f

più f

più f

più f

più f

365

370

Kl. Fl.

gr. Fl.

Hb.

Kl. in C.

Fg.

in G

Hr.

in D

Tr. in D

Pos.

Tb.

Pk.

Hfe.

Vl. I

Vl. II

Br.

Vlc. u Kb.

370

380

kl. Fl. *tr* *ff* *tr*

gr. Fl.

Kl. in C

Fg.

in G

Hr.

in D

Tr. in D *a 2* *ff*

Pos. *ff*

Tb. *ff*

Pk. *tr* *tr*

Vl. I *sempre ff*

Vl. II *sempre ff*

Br. *sempre ff*

Vlc. *sempre ff*

Kb. *6.* *6.* *6.*

380

kl. Fl. *tr* *tr* 385 *tr* *tr*

gr. Fl. *ff* *ff*

Kl. in C *ff*

in G *ff*

Hr. *ff*

in D *ff*

Tr. in D *a 2* *ff* *ff*

Pos. *ff* *ff*

Tb. *ff* *ff*

Vl. I

Vl. II

Br.

Vlc.

Kb. *6.* *6.* *6.* *6.* *6.* *6.* *6.* *6.*

385

Detailed description: This is a page of a musical score, page 72, showing measures 385 through 388. The score is for a large orchestra. The woodwinds (flutes, oboes, clarinet, bassoon, and horn) have trills in measures 385 and 386, and sustained notes in measures 387 and 388. The strings (violins, violas, cellos, and double basses) play a rhythmic pattern of eighth notes with slurs. The brass (trumpets and tubas) play sustained notes. The percussion (timpani) plays a pattern of eighth notes. The score is written in G major and 2/4 time. The measures are numbered 385, 386, 387, and 388. The page number 72 is in the top left corner. The number 385 is written above the first measure and below the last measure.

Un poco ritenuto
390

kl. Fl.

gr. Fl.

Hb.

Kl.
in C

Fg.

in G

Hr.

in D

Tr.
in D

Pos.

Tb.

Pk.

Hfe.

stacc.

stacc.

stacc.

stacc.

stacc.

Un poco ritenuto

390

74 395

gr. Fl.

Hb.

Kl. in C

Fg.

in G

Hr.

in D

Tr. in D

Pos.

Tb.

Pk.

Hfe.

VI. I

VI. II

Br.

Vlc.

Kb.

p

f

cresc.

decresc.

trill

pizz.

arco

get.

express.

rall.

395

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- Malipiero** Impressioni dal Vero / Pause del
Silenzio / Ricercari / Ritrovati
- Mozart** Requiem / Schauspieldirek-
Krönungs-Messe / Motette „Ave verum
/ Maurerische Trauermusik / Klavier
K.V. 488 u. 491 / Kleine Nachtmusik-
phonien / Ouvertüren / Streichqua-
- Nicolai** Ouvertüre „Die lustigen W
Windsor“
- Palestrina** Stabat Mater
- Pergolesi** La serva padrona
- Pfitzner** Drei Palestrina-Vorspiele / Chri-
Ouvertüre / Streichquartett op. 56
- Reger** Psalm 100 / Requiem /
quartette op. 54 No. 1 und 2
- Respighi** Quartetto dorico
- E. N. v. Reznicek** Donna-Diana-Ouvertür
- Rossini** Ouvertüren „Barbier von S
„Diebische Elster“
- Schubert** Symphonien / Rosamund-
türe / Streichtrio B-dur / Streichqu-
intett C-dur / Forellenzintett /
op. 166
- Schumann** Sämtliche Symphonien /
quartette op. 41, Nr. 1, 2 und 3
- Smetana** Ouvertüren „Verkaufte Brau-
Kuß“ / Streichquartett „Aus meinen
- R. Strauß** Bläsen-szenade op. 7 / S
op. 12 / Symphonische Dichtungen
als Edelmann / Couperin-Tanzsuite
chesterlieder
- Tschaikowsky** Symphonien IV, V
(Pathétique)
- Weber** Ouvertüren zu „Freischütz“, „
„Euryanthe“
- Hugo Wolf** Der Feuerreiter

FÜNFZIG KANONS

(Beethoven / Haydn / Mozart / Salieri u. a.)
Herausgegeben von Dr. Reinhold Schmid

ANLEITUNG ZUM PARTITUR

Neuausgabe von Theodor H. LESCH
Mit vielen Notenbeispielen und p
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